

Evelyn



The Shiloh Baptist Church Senior Choir
presents

“The Many Moods of”

Evelyn
Simpson-Curenton

Conducted by
Lloyd Mallory, Jr.

- ASSISTED BY -

Julietta M. Curenton, *Flute*

Janice Chandler-Etemé, *Soprano*

Jeryl Cunningham-Fleming, *Soprano*

Marquita Richardson, *Soprano*

Larry Thomas, *Tenor*

Vocal Ensemble

Shiloh Senior Choir

Saturday | May 9, 2026 | 3:30 P.M.

George M. Moore, President

Thomas Dixon Tyler, Director

Evelyn Simpson-Curenton, M.M., Organist



1500 Ninth Street, NW
Washington, DC 20001

www.shilohbaptist.org

Rev. George E. Mensah, Sr., MDiv, Interim Pastor

Joseph R. Simpson
PHOTOGRAPHY

Greetings from the Director of Music & Arts

Greetings Beloved,

It is with immense joy, pride, and spiritual adulation that I greet you in the matchless name of our Lord, Jesus Christ. On this Mother's Day weekend, we are reminded of the scripture in James that tells us, "every good and perfect gift comes from above." Today, we celebrate Evelyn Simpson-Curenton as one of those divine gifts.



Evelyn is a truly phenomenal musician whose unwavering dedication to excellence is profoundly inspiring. Under the direction of Lloyd Mallory, Jr., and accompanied by Victoria Alma Castello, Evelyn has assembled a team of world-class soloists and musicians to perform her original compositions and arrangements. Highlighting her virtuosity as a composer, vocalist, pianist, and organist, Evelyn will perform on Shiloh's exquisite and historic Casavant Pipe Organ (Opus 2829) and the majestic Rodgers Trillium 927, the focal instrument of this performance. As the Psalmist wrote, "This is the Lord's doing; it is marvelous in our eyes."

I am also deeply privileged to welcome Rev. Dr. Essentino A. Lewis, Jr., seventh pastor-elect of Shiloh Baptist Church, and his family as they join us for this marvelous occasion.

Let us prepare for a breathtaking afternoon that honors God through the gift of music.

Blessings,

Thomas Dixon Tyler

THE SHILOH SENIOR CHOIR – In Brief

Founded over 160 years ago alongside Shiloh Baptist Church, formally named the First Choir, the Senior Choir was the first vested Black church choir in Washington, DC. It served as the church's sole musical ministry for 76 years, establishing a reputation for high-caliber performances under influential leaders like Wilhelmina B. Patterson, Henry J. Booker, Jr., and Charles Woodrow Fleming.

Key milestones include the 1963 installation of a Casavant Pipe Organ, the production of two professional recordings, nation-wide performances on CBS and NBC, international performances spanning the Holy Land, Rome, and London, and representing the African American worship experience for the American Guild of Organists' Centennial in 2010. Additionally, the Senior Choir is renowned as the only Black church ensemble to perform Handel's, "The Messiah" for eight consecutive decades.

Today, under director Dr. Thomas Dixon Tyler, the choir continues its rich legacy by blending traditional hymns, anthems, and spirituals with a flair of contemporary praise music.



About Evelyn

EVELYN SIMPSON-CURENTON earned many titles including composer, arranger, pianist, organist, vocalist, artistic director, lecturer, producer, and clinician. Her versatile skills consequently make her one of the most sought-after musicians in the country within many musical genres. In July 2008, she returned from successful performance tours in China and England.

A native of Philadelphia, Ms. Simpson-Curenton began playing the piano at the age of two and began her studies at the age of five. By the time she was nine, she was accompanying her renowned musical family, The Singing Simpsons of Philadelphia, in public performances. She graduated from Temple University where she earned a Bachelors Degree in Music Education and Voice and was recently honored with an award and recognition for her distinguished career and contributions in the field of music.

Ms. Curenton-Simpson was commissioned to complete seven arrangements for the Carnegie Hall concert featuring Kathleen Battle, Jessye Norman and the Chorus and Orchestra of New York's acclaimed Metropolitan Opera. She has also been commissioned to write works for George Shirley. Many additional orchestras and ensembles have performed her works in the U.S., including the Philadelphia Orchestra, The National Symphony, The Baltimore Symphony, The Minnesota Orchestra, and The U.S. Marine band. Many other distinguished musicians, including the late Duke Ellington, her late sister and Naumberg winner Joy Simpson, Hubert Laws, Denyce Graves, John Blake, Angela Brown of the Metropolitan Opera, David Murray, The Ministers of music, The "Aeolians" of Oakwood have also performed works by Evelyn Simpson-Curenton.

Recordings of Ms. Simpson-Curenton's arrangements include: "Spirituals in Concert" featuring Jessye Norman and Kathleen Battle on the Deutsche



Grammophone Label; Denyce Graves, "Angels Watching Over Me/Spirituals" on the NPR Classics label; "Behold That Star" by the local chapter of the Washington revels singing aggregation of Washington, DC; "Sacred Sounds", a collection of Hymns and Spiritual Songs by The Third Street Church of God musicians of Washington, DC; "Bi-Centennial Celebration Recording of The Alfred Street Baptist Church" of Alexandria, Virginia; "My Soul hath found Refuge in Thee," with Vocal Essence on their Witness Recording Series on the Clarion label in Minneapolis, Minnesota; Angela Brown, "Mosaic" on the Albany label; and "Wade in the Water" (Congregational Singing) on the Folkway label, available at the Smithsonian, Washington, DC.

Ms. Simpson-Curenton has contributed several of her hymn arrangements in the acclaimed "African American Hymnal," a landmark documentation of interdenominational sacred songs ranging from pre-Civil War music to contemporary musical offerings (G.I.A. Publishers). Other notable works include "Amazing Grace" (G.I.A. Publishers); "Were You There?"; "O Come, O Come Emmanuel" in the African-American Organ Music Anthology Volumes 3 and 5 edited by Dr. Mickey Thomas Terry and published by Morningstar Music Publishers, Company; "Three Spiritual" arrangements; and "Lift Every Voice and Sing" for her daughter, Dr. Julietta Curenton for flute and piano published by Theodore Presser.

Ms. Simpson-Curenton has toured with her sister, Marietta Simpson (mezzo soprano) from the Midwest and around the U.S. on a five-European nation tour with Bernice Johnson Reagon & The Sacred Sounds, Faiz Ali Faiz & the Qawwali Ensemble, with Duke Ellington School of the Arts Show Choir to France and Sweden with the DC Boys Choir, and to Italy and South Africa. Her most recent commissions have been for the Girls Choir of Philadelphia, Classical Movements, and presently Whitman College and Thomas Circle Singers in DC. She was the music director for the opera "Voices of Zion" with The Alliance for New Music Theatre spring 2022.

In May 2023 Ms. Simpson-Curenton graduated from George Mason University with a Master of Music in Composition. She is also an Associate of the Smithsonian Institute and lecturer of African American Sacred Music.



Meet the Artists



Born in Washington, DC, LLOYD MALLORY, JR., is the Professor of Music and Director of Choral Activities at the historic Lincoln University of Pennsylvania. Throughout his career, he has built a distinguished reputation for leading elite HBCU choirs, with a resume that includes leadership roles at Talladega College, Kentucky State University, and Delaware State University, where he served as Chair of Music. Notably, he directed the Oakwood University Aeolians from 1996 to 2006 and previously led the Pine Forge Academy Choir.

A master educator, Dr. Mallory has trained a diverse array of talent, including *Sunday Best* winner Amber Bullock, renowned vocal coach Stevie Mackey, R&B artist Terrell King, and numerous classical and Broadway performers. His influence also extends to the podium; his conducting protégés include Dr. Jason Ferdinand (University of Maryland), Jeremy Winston (Jeremy Winston Chorale), Theodore Thorpe III, and Jarrett Roseborough.

In April 2023, Dr. Mallory served as Chorus Master for the Nashville Symphony's critically acclaimed premiere of Hannibal Lokumbe's opera, *The Jonah People*. Featured in a documentary about the production, Dr. Mallory reflected on the "full circle" journey of performing Lokumbe's works for three decades, dating back to 1993.

As a versatile vocal performer, Dr. Mallory debuted the role of former Black mayor Charles Turner in the two-act opera *Voices of Zion* with the Alliance for New Music Theatre in Washington, D.C. (2022). His extensive performance history includes international tours with the Albert McNeil Jubilee Singers and solo engagements with the Baltimore, Philadelphia, and Huntsville Symphonies, as well as the Morgan State University Choir. Notably, after a successful audition for the United Negro College Fund (UNCF), Dr. Mallory was selected to perform for Michael Jackson and became a four-year recipient of the entertainer's World Tour UNCF scholarship.

Dr. Mallory holds a Doctorate in Musical Arts in Conducting from UCLA, a Master of Arts in Conducting and Voice from Morgan State University, and a Bachelor of Arts in Flute and Vocal Performance from Oakwood University.



Hailed by the *Dallas Morning News* for her "bold and dramatically characterized playing" and the *Philadelphia Inquirer* for a "tone that draws in one's ear with sounds and ideas that simply cannot be resisted," DR. JULIETTA CURENTON is a leading flute soloist, chamber musician, educator, and clinician. She has secured top prizes at the National Flute Association's Young Artist Competition, the Journées de les Harpes Competition in Arles, France, appeared as a guest soloist with the National Symphony Orchestra, Baltimore Symphony, Temple University Orchestra, and the Black Pearl Chamber Orchestra. Notably, she premiered Dr. James Lee III's flute concerto, *Nijji Memories*, to critical acclaim at the 2025 National Flute Association Convention.

An active collaborator, she has performed with the Orpheus Chamber Orchestra, Imani Winds, JACK Quartet, and the Ritz Chamber Players. Her performance portfolio includes venues and festivals such as the Mostly Mozart Festival at Lincoln Center, Chamber Music Northwest, the Beijing Modern Music Festival, and the Philadelphia Chamber Music Society. She regularly serves as principal flute for the New Orchestra of Washington, the American Composers Orchestra, and the Soulful Symphony.

Dr. Curenton is a faculty member at Shenandoah Conservatory and previously participated in Carnegie Hall's Ensemble Connect, where she worked with artists including Esperanza Spalding.

Dr. Curenton is a trailblazing flutist dedicated to expanding the repertoire through commissions from women and African American composers. Her debut album, *Harambee: The Power of Sisterhood*, showcases this commitment, featuring works by Evelyn Simpson-Curenton and Amanda Harberg. Notably, her commission of Harberg's *Feathers and Wax* sparked international interest in the composer's work. A versatile collaborator, Dr. Curenton has recorded on Grammy-winning and nominated projects with Esperanza Spalding and Miguel Zenón. An alumna of Carnegie Hall's Ensemble Connect, she remains a passionate educator, recently co-authoring the *Sound Artistry Intermediate Method* with Alfred Music. Dr. Curenton serves as Assistant Professor of Flute at Shenandoah Conservatory and is a proud Burkart Flutes & Piccolos artist.



JANICE CHANDLER-ETEMÉ recently premiered Dr. Adolphus Hailstork's newest work, *JFK: The Last Speech* with Peter Oundjian at the Colorado Music Festival and with the Indianapolis and Dallas Symphonies. The celebrated American soprano's astonishing range of concert literature includes Strauss' *Four Last Songs* (Reading, Baltimore, Syracuse, Harrisburg and Utah Symphonies; Florida Orchestra, Fort Wayne Philharmonic; Grand Teton and Texas Music Festivals); Philip Glass' *Passion of Ramakrishna* (Pacific Symphony); Mahler's Second Symphony (San Diego, Baltimore, Nashville, Cincinnati, Colorado, and Pacific Symphonies; Rome's Santa Cecilia Orchestra); Haydn's *Die Schöpfung* (Atlanta, Pittsburgh and Cincinnati Symphonies); Mendelssohn's *Lobgesang* Symphony (San Diego Symphony), Lokumbe's *Dear Mrs. Parks* (Detroit Symphony), and *Can You Hear God Crying?* (Chamber Orchestra of Philadelphia); the Brahms Requiem (San Diego, Baltimore, Colorado Symphonies); Mahler's Eighth Symphony (Milwaukee, Grand Rapids, American and Montreal Symphonies); Beethoven #9 (Cleveland Orchestra, New Jersey and Houston Symphonies), Barber's *Knoxville: Summer of 1915* (Festival Miami, Baltimore and Annapolis Symphonies), Tippett's *A Child of Our Time* (Dallas and Santa Rosa Symphonies) and Britten's *War Requiem* (Lincoln and Santa Rosa Symphonies and Evansville Philharmonic).

Ms. Chandler-Etemé has performed the complete work of Gershwin's *Porgy and Bess* at the Opera de Lyon and Dallas Opera, the Bennett concert version under Jeffrey Tyzik with the Milwaukee, Seattle, Detroit, and Vancouver Symphonies, Florida Orchestra and at the Vail Music Festival, and in Andrew Litton's version with the composer conducting the Colorado Symphony. Other forays into operatic literature have included Donna Elvira in Mozart's *Don Giovanni* with the National Philharmonic.

Ms. Chandler-Etemé came to international prominence as a favorite of Robert Shaw. She has since collaborated with renowned conductors Marin Alsop, James Conlon, Andreas Delfs, Christoph von Dohnányi, Charles Dutoit, Claus Peter Flor, Hans Graf, Jeffrey Kahane, Carlos Kalmar, Raymond Leppard, Jahja Ling, Andrew Litton, Keith Lockhart, David Lockington, Stuart Malina, Peter Oundjian, Christof Perick, Esa-Pekka Salonen, Stefan Sanderling, Vladimir Spivakov, Yuri Temirkanov, Edo de Waart, and Hugh Wolff. She has been guest soloist with the Los Angeles and Saint Paul Chamber Orchestras; Boston, NHK (Japan), Phoenix and Kansas City Symphonies; Los Angeles, Hong Kong, and Rochester Philharmonics; and Philadelphia Orchestra. Festival invitations include Bard, Grant Park, Aspen, Prague Autumn, and Blossom. Ms. Chandler-Etemé's recordings include an inspirational solo disc (*Devotions*) and the Dvořák *Te Deum* with Zdeněk Mácal and the New Jersey Symphony. She holds degrees from Oakwood College and Indiana University and has studied with Virginia Zeani, Margaret Harshaw, Ginger Beazley, and Todd Duncan.



Acclaimed for her “gorgeous, full voice” by the *Lexington Herald-Leader*, New York City native DR. JERYL CUNNINGHAM-FLEMING is an internationally renowned soprano and conductor whose artistry has graced stages across four continents and in more than ten countries. A Doctor of Musical Arts graduate from the University of Kentucky, Dr. Cunningham-Fleming has established herself as a premier soloist for prestigious venues, including the Lincoln Center for the Performing Arts and the United Nations.

While her repertoire spans opera—including roles in *Porgy and Bess* and *The Magic Flute*—oratorio, and jazz, her profound interpretation of African American spirituals is a cornerstone of her artistic identity, blending deep cultural heritage with rigorous scholarship.

Dr. Cunningham-Fleming is a vital figure within the American Spiritual Ensemble (ASE), serving as a regular soloist, conductor, and Assistant Director. She has toured extensively with ASE throughout the U.S., Europe, and South America, celebrating the Black experience through song. Her extensive discography includes several recordings with ASE, as well as her 2016 solo album, *Stand the Storm: Anthems, Hymns and Spirituals of Faith and Hope*. Furthermore, she was featured in two major PBS documentaries: *The Spirituals* (2007) and *American Spiritual Ensemble* (2017).

Dr. Cunningham-Fleming's early passion for choral leadership was cultivated during her time with the renowned Boys Choir of Harlem and Girls Choir of Harlem. Beyond her performance career, Dr. Cunningham-Fleming shares her expertise as a member of the voice faculty at Transylvania University in Lexington, Kentucky.





Full lyric soprano MARQUITA RICHARDSON is a storyteller who uses her voice to bridge the gap between music and empathy. Originally from Pottstown, PA, and Nashville, TN, Ms. Richardson's journey is unique. After earning her B.S. in Biology from Oakwood University, she transitioned from medicine to a flourishing and successful music career. Guided by the mentorship of Drs. Lloyd Mallory and Everett McCorvey, she went on to complete residencies with Opera Memphis, Chautauqua Opera, and Kentucky Opera.

A versatile performer, Ms. Richardson has captivated audiences in leading roles including Mimì (*La bohème*), Micaëla (*Carmen*), and Giunone (*La Calisto*). Her 2026 season features the world premiere of *Pretty Little Room* with Opera Memphis. Known for pairing deep soul with refined technique, she continues to perform across the United States and beyond.

Her impressive performance history includes ensemble roles with the Lloyd Mallory Singers, American Spiritual Ensemble, and the Cincinnati Pops, along with opera houses in Chautauqua, Cincinnati, and Kentucky. Notably, she joined the Nashville Symphony for the 2023 world premiere of *The Jonah People*. As a soloist, she has graced the stages of the Louisville, Albany, and Chautauqua Symphony Orchestras, and recently featured with the Memphis Symphony in *Amadeus: The Music and the Myth* and the 2024 world premiere of *The Harriet Tubman Oratorio*.

Ms. Richardson's professional development includes residencies as a 2022-2023 Studio Artist with Kentucky Opera, a 2023 Apprentice Artist at Chautauqua Opera, and her current tenure as a Handorf Company Artist with Opera Memphis (2023-2025). Driven by a passion for diverse genres—ranging from art song and opera to jazz and pop—Ms. Richardson views every performance as an opportunity to inspire. Ultimately, she is dedicated to using great storytelling and music to foster a more empathetic world.



Lauded for his “exceptional voice,” tenor LARRY THOMAS has earned widespread acclaim across the worlds of opera, oratorio, and orchestral performance. His operatic career is highlighted by powerful turns in dramatic roles, including the title character in Verdi's *Otello* (Austin Lyric and Arizona Opera), Florestan in Beethoven's *Fidelio* (Dessau Opera Germany), and Radames in *Aida* (Commonwealth Opera). Other notable roles include Turridu in *Cavalleria Rusticana*, Rodolfo in *La Bohème*, and Canio in *I Pagliacci*. Internationally, he performed the roles of the Crabman and Mingo in *Porgy & Bess* at the Spoleto Festival in Melbourne and Sydney, Australia.

On the concert stage, Mr. Thomas is a frequent soloist in major choral works. He has performed Verdi's *Requiem* and Beethoven's *Missa Solemnis* at the Kennedy Center with the Paul Hill Chorale and members of the National Symphony, as well as with the Fairfax, Arlington, and Greensboro Symphonies. His international credits include Beethoven's *Ninth Symphony* with the Mexico City Symphony. His diverse repertoire also features Janacek's *Amarus* with the Collegiate Choral Society, Rossini's *Stabat Mater*, and Nathaniel Dett's *The Ordering of Moses*. Additionally, he was a featured performer in the Utah Madeleine Festival's tribute to the legendary tenor Roland Hayes.

Mr. Thomas is an alumnus of the Young Artists Program at the Music Academy of the West. His honors include being a finalist in the Richard Tauber Competition for Tenors and a Southeast Regional Finalist in the Metropolitan Opera National Council Auditions. He is also a graduate of the UNC Greensboro Brown School of Music where he received his Bachelor of Music and Master of Music degrees.



The Programme

THE OCCASION
Thomas Dixon Tyler

PRAYER
Rev. George E. Mensah, Sr.

Let Heavenly Music Fill this Place
(Gordon Young 1919-1998)
The Senior Choir
Thomas Dixon Tyler, Director

Great is Thy Faithfulness
(Thomas O. Chisholm 1866-1960)
Hymn arrangement featuring Vocal Ensemble, Senior Choir,
Pipe Organ & Strings

Lift Ev'ry Voice & Sing
(James W. Johnson 1871-1938 / J. Rosamond Johnson 1873-1954)
Instrumental setting featuring
Julietta M. Curenton, *Flute* & Piano

Sojourner Truth
from "Voices of Freedom" featuring
Janice Chandler-Ememé, *Soprano*, Julietta M. Curenton, *Flute*
Victoria Alma Castello, *Piano*, Vocal Ensemble, & Strings

Ode to Paul Robeson
from "Voices of Freedom"
Julietta M. Curenton, *Flute*
Vocal Ensemble, Piano & Strings

Get on Board
(African American Spiritual)
Duet setting of this spiritual featuring
Janice Chandler-Ememé, *Soprano* & Larry Thomas, *Tenor*
Vocal Ensemble, Piano & Strings

INTERMISSION

Oh, Glory
(arr. Hall Johnson 1888-1970)
Setting of this traditional spiritual featuring
Julietta M. Curenton, *Flute*, Marquita Richardson, *Soprano*
Vocal Ensemble with Piano & Strings accompaniment

Swing Low Medley
Performed at the Metropolitan Opera with
Kathleen Battle & Jesse Norman featuring
Jeryl Cunningham-Fleming, *Soprano*
Vocal Ensemble S, Piano & Strings

Lord, I Feel No-ways Tired
(Curtis Burrell 1942 -)
Duet featuring
Marquita Richardson, *Soprano* & Larry Thomas, *Tenor*

In the Garden
(C. Austin Miles 1868-1946)
Jeryl Cunningham-Fleming, *Soprano*

They'll Know We are Christians By Our Love
(Fr. Peter Scholtes 1938-2009)
Larry Thomas, *Tenor*

Come Unto to Him
(G. F. Handel 1685-1759)
Janice Chandler-Ememé, *Soprano*
Vocal Ensemble, Piano & Strings

Amazing Grace
(John Newton 1725-1807)
Evelyn Simpson-Curenton, *Mezzo-Soprano*
Vocal Ensemble, Senior Choir, Pipe Organ & Strings

*Selections played on the pipe organ are composed and/or arranged by
Evelyn Carol Simpson-Curenton*

Remarks – George M. Moore

THE SENIOR CHOIR

SOPRANO

Joyce M. Bracey
Karen E. Brock
Barbara June Carter
R. Tiana Dukes
Ophelia L. Grier
Linda Morris Johnson
Paris N. McMillian
Sharon Parker
Geraldine N. Phillips
Otelia C. Redman
Iris F. Saunders
Hazel Bland Thomas

TENOR

James B. Aldredge
Anthony P. Bailey
R. J. Benn
Gilbert Joyner
Walter D. Medley, Jr.
George M. Moore
Leslie J. Talley

ALTO

Lucille M. Aden
Joanna E. Brickus
Elizabeth J. Carroll
Jean P. Mickens
Lorraine C. Miller
Marcia H. Pollard
Willa Hall Smith
Julia A. Talbott
Virginia M. Thompson
Francell S. Williams

BASS

Daryl C. Branson
Jerome R. Davis
William R. Douglas
Samuel L. Johnson
Eric T. Jones
Linwood Moore
Alvin L. Reaves III
Matthew F. Shannon
Barry Tillman

VOCAL ENSEMBLE

SOPRANO 1

Jessica Lynn
Naomy Rodrigues
Jazmin Salaberros

MEZZO SOPRANO

Briana Davis
Tiffani Glover

TENOR 1

John LeSane
Armand Rice

BARITONE

Larry Boggs
Renaire Rivers, Jr.
John Solomon Collins

SOPRANO 2

Krystal Hicks
Lynda Hodges
Mykel Robinson Collins

CONTRALTO

AnDraea Keene
Honor Sylvester

TENOR 2

Jeremy Davis
Nicholas Hill

BASS

Angelo Johnson
Joshua Jones
Andrew Smith

STRINGS

Chandler Cleveland, Jr., *First Violin*
Asali McIntyre, *Second Violin*
Brandon Lewis, *Viola*
Élise Cuffy, *Cello*
Kimberly Johnson, *Double Bass*

GRAND PIANO

Victoria Alma Castello





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Built with Rodgers’ renowned attention to tonal authenticity, the Trillium 927 offers a rich and cohesive ensemble built on carefully sampled pipe organ voices. Its specification provides clarity for hymn leadership, warmth for choral accompaniment, and enough breadth and power for solo literature. The console is crafted with the organist in mind—intuitive stop layout, responsive key action, and flexible combination action all contribute to an instrument that feels natural in both practice and performance.

At its core, the Trillium 927 is about reliability and musical leadership. Whether supporting congregational singing, accompanying choir and instrumentalists, or offering recital repertoire, it provides a dependable and inspiring foundation for worship.

Rodgers has introduced its groundbreaking Rodgers DS Core technology—a significant leap forward in how digital organs produce and project sound. While the Trillium 927 remains a solid and musical instrument, DS Core takes everything you value and elevates it to an entirely new level.

With DS Core, you will immediately notice:

- Greater tonal depth and realism – each rank breathes and responds more like a pipe organ in real space
- Enhanced dynamic expression – allowing for more nuanced musical interpretation
- Improved speech and clarity – particularly in larger acoustical environments
- Expanded tonal resources – offering greater flexibility for both liturgical and concert use

In short, DS Core is not just an update—it is a transformation in how the instrument supports worship and musical artistry.



Steve McBride, Vice President
Tedde Gibson, Tonal Professional & Artist

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Contributors

Lucille M. Aden
P. Carvella Beavers
Karen E. Brock
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Ophelia L. Grier
Linda Morris Johnson
Samuel L. Johnson
Eric T. Jones
Walter D. Medley, Jr.
Lorraine C. Miller
George M. Moore
Sharon Parker
Geraldine N. Phillips
Marcia H. Pollard
Rachelle D. Powell
Matthew F. Shannon
Hazel Bland Thomas
Virginia M. Thompson



Photo by Joseph R. Simpson

“Music it was
we brought
from heaven
on an angel’s
breath so
pure; and it
alone may we
carry back as
a thing
which shall
endure.”

They say music is what feelings sound like, and you
have given us a symphony of emotions.
Congratulations on your incredible, well-deserved
success. Thank you for creating music that makes us
dance, dream, and feel deeply.
We are honored to be on this journey with you.

The Shiloh Senior Choir

Mothers are a true blessing! We joyfully celebrate their enduring love and legacy in this special Mother's Day *Scroll of Fame*

PATRONS

Annette McK. Anderson
 Keith A. Anderson
 Kemba R. Barnes
 Mary Bates-Washington
 P. Carvella Beavers
 Zenobia B. Bingham & Patricia A. Bell
 Joanna B. Blome
 Daryl C. Branson
 Joanna E. Brickus
 Alexandria Carroll Brown
 Mary Buckley
 Elizabeth J. Carroll
 Richard T. Coleman
 R. Tiana Dukes

 Celena Durant
 Henrietta Durant
 Elijah Edmondson
 Andrea B. Freeman
 Mattilyn N. Green
 Ophelia L. Grier

 Robert C. Gunn
 Judy G. Hall
 Dexter L. Harris

 Karlton Hart
 Velma "Lita" Hart
 Imogene Akins Hutchinson
 Keisha L. Jackson
 Brenda J. Johnson
 Amos Jones
 Eric T. Jones
 Sandra Jowers-Barber
 Crystal A. Kuykendall

 Dianne Lee
 Julia Foster Lindsay
 Frank J. Locker
 Jacqueline E. Macon

MOTHERS *(unless otherwise designated)*

Adele Notis McKenzie
 Vivian S. Anderson
 Mattilyn N. Green
 Alice M. Bates
 Elva Vaughan
 Bertha H. Bell
 Joanna Fells Coleman
 Ruth Minor Branson
 Joanna B. Blome
 Elizabeth J. Carroll
 Lorene Smith
 Joanna Fells Coleman
 Ellen Coleman
 Maxine E. Barnes
 Mary C. Barnes, grandmother
 Kathaleen Coleman-Smith, aunt
 Barbara Ann Kearse
 Aline Edmondson
 Barbara N. Brown
 Ruth Anna Louise Jones Green
 Willie Lue Grier
 Mamie L. Hicks, Aunt
 Barbara Morris Ford, Friend
 Mary V. Copeland Gunn
 Annie Ruth West Green
 Allie M. Harris, Tawana E. Davis, wife
 Shirley Davis, mother-in-law
 Annie McLaughlin, sister
 Mabel R. Hart
 Mary Louise Cross
 Minnie Akins
 Jacqueline E. Macon
 Harriet C. Johnson
 Kay Grimes Jones
 Dorothy R. Jones
 Edna Jowers
 Kahlil Kuykendall-Bryant, Rasheki
 Kuykendall, Ellen Blake, daughters
 Gladys E. Clark
 Elizabeth Mosley Foster
 Samantha M. Locker
 Corrine Christian

PATRONS

Delores Thurston Minor
 Antoinette S. Mitchell
 George M. & James A. Moore
 Jerome C. Navies
 Sharon Parker

 Mack A. Paschal

 Carrie Penn
 Robert W. A. Pollard
 Donna Powell
 Rachelle D. Powell
 Sonja Y. Ray & Glenn Smith
 Alvin L. Reaves III

 Matthew F. Shannon

 Diane L. Simpson
 Lola Singletary

 Charles D. Smith
 Willa Hall Smith
 Cynthia J. Starks
 Steven & Cynthia J. Starks
 Barry Tillman
 Laura Tucker
 Betty L. James Watkins
 Davina Wiggins
 Pozella D. Wilder
 Denise Woodruff

MOTHERS *(unless otherwise designated)*

Ideliah Gilmore
 Gladys M. Mitchell
 Daisy S. Moore
 Percy Mae Navies
 Bettie L. Parker
 Pamela Parker Harris, Debora Parker,
 sisters
 Lacy Butler Paschal
 Ruth Paschal Freeman, sister
 Carrie Aline Jackson
 Marcia H. Pollard
 Lenora Jones
 Lee Etta Powell
 Laura Smith
 Coraleigh Sedgwick Winbush
 Rose Ettrula Collier Sedgwick, maternal
 grandmother
 Joyce Fullwood Reaves, paternal
 grandmother
 Joan Sedgwick Sullivan, Joyce M.
 Vaden, maternal aunts
 Helen Shannon
 Nina Sills, Theodora McGills, aunts
 Cordelia Donaway, Helen Hicks,
 Lucy Thigpen, Juanita High - NJ moms
 Alice Starkey, Annie James, Monta
 Taylor - DC moms
 Azilee E. Simpson
 Lola Johnson-Singletary
 Lola L. Johnson, maternal grandmother
 Beulah L. Barber, paternal grandmother
 Leola Green Smith
 Evie Dean Marshall Hall
 Sarah Stanton Richardson
 Dorothy Jackson Starks
 Valaree Tillman
 Maud Grooms
 Malissia Pittman James
 Margie Bell Sims Wiggins
 Mable McDonald
 Mildred Woodruff
 JoEddie McCorkell

Lyrics to Selections

Let Heavenly Music Fill This Place

Let heavenly music fill this place
And all the harmonies of heaven be heard;
Let one grand song of praise resound,
 One alleluia!
Let mighty organs peal and roll
And choirs invisible be heard;
Let anthems grand now thrill my soul,
 One alleluia!
O may we join the heavenly choir
That through the ages will sing on;
In praise to Father, Spirit, Son,
 One alleluia!

Great Is Thy Faithfulness

Great is thy faithfulness, great is thy faithfulness,
Great is thy faithfulness to me!
Great is thy faithfulness, Oh God my father.
There is no shadow of turning with thee.
Thou changest not thy compassions they fail not.
As thou hast been thou forever wilt be.

Chorus

Great is thy faithfulness, great is thy faithfulness.
Morning by morning new mercies I see.
All I have needed thy hand has provided
Great is thy faithfulness, Lord unto me.

Summer and winter, springtime and harvest,
Sun, moon, and stars in their courses above.
Join with all nature in manifold witness,
To thy great faithfulness, mercy and love.

Pardon for sin and a peace that endureth.
Thine own dear presence to cheer and to guide.
Strength for today, and glad hope for tomorrow,
Blessings all mine with ten thousand beside.

Sojourner Truth

Hear the voices of freedom. There are many young and old,
Fearless, strong and sages, conquerors of the soul.
Sojourner Truth proclaimed her freedom thusly
Well children, where there is so much racket,
There must be something out of kilter
I think that twixt the blacks of the south and the women at the north
talkin' about rights,
The white men will be in a fix very soon.
But what is all this here talkin' 'bout?
What's all dis' here talkin' 'bout?
That man over there say that women needs to be helped into carriages
And lifted over ditches, and to have the best place everywhere
Nobody every helps me into carriages or over mud puddles,
Or gives me any best place! And ain't I a woman?
Look at my arms. I have ploughed and planted and gathered into barns,
And no man could head me! And ain't I a woman?
I could work as much and eat as much as a man when I could get it
And bare the lash as well! And ain't I a woman?
I have born thirteen children, seen them sold off to slavery
And when I am cried out with mother's grief, none but Jesus heard me
If the first woman God every made was strong enough
To turn the world upside down all alone.
These women together ought to be able to get it back,
And get it right side up again. And now they is asking to do it,
And the men betta let em'. And ain't I a woman?
Chorus: And she was a woman. God's chosen woman!
And God was pleased!!!

Old to Paul Robeson

Old man river, old man river flowing
Deep river, my home is over Jordon
Deep river Lord, I want to cross over into campground.
Oh don't you want to go
To that wondrous gospel feast
That promised land where all is peace
Pray for our souls, pray!

Get on Board

Chorus

All aboard! Get on board, little children, get on board,
Little children, get on board little children, there's room for many a more.

Chorus

The Gospel train am a comin', I hear it just at hand.
I hear the car wheel's rumblin' and rollin' thru the land.

Chorus

I hear the train a comin', she's comin' roun' the curve,
She's loosin' all her steam and brakes and strainin' every nerve!

Chorus

Next stop, is GLORY!
Yes, the fair is cheap and all can go, the rich and po' are there,
no second class aboard this train, no difference in the fare!

Chorus

Oh, Glory

Oo, there's room enough in paradise for me!
Oh glory, oh glory, oh glory, there is room enough in paradise,
To have a home in glory.
Jesus my all to heaven is gone, to have a home in glory
He whom I fixed my hopes upon, to have a home in glory
Oh glory, oh glory, there is room enough in paradise,
To have a home in glory
His track I see and I'll pursue, to have a home in glory
The narrow way, till I'll pursue, to have a home in glory
Oh glory, Oh glory there is room enough in paradise to have a home in glory!

Swing Low Medley

Swing low, sweet chariot, comin' for to carry me home.
Swing low, sweet chariot, comin' for to carry me home.
I looked over Jordan and what did I see?
A band of angels comin' after me.
I'm sometimes up, I'm sometimes down,
But still my soul is heaven bound.
If you get there before I do, tell all my friends, I'm comin' too.
Swing low, sweet chariot, comin' for to carry me home.
Oh, Lord have mercy on me and I hope I join the band.
Gonna ride up in the chariot soon-a in the mornin',
Ride up in the chariot soon-a in the mornin',
Ride up in the chariot soon-a in the mornin' and I hope I join the band.

Oh, Lord, have mercy on me and I hope I join the band.
Gonna chatter with the angels, soon-a in the mornin'
Chatter with the angels soon-a in the mornin'
Chatter with the angels soon-a in the mornin' and I hope I join the band.
Oh, Lord have mercy on me and I hope I join the band.
Ride in the chariot, oh, my Lord!

Lord, I Feel No-Ways Tired

Lord, I don't feel no ways tired, Children, Oh Glory, Hallelujah!
I am seeking for a city, Hallelujah! I am seeking for a city, Hallelujah!
For a city into the heavens, Hallelujah! For a city into the heavens, Hallelujah!
We will travel together, Hallelujah! We will travel together, Hallelujah!
Goin' to pull down Satan's kingdom, Hallelujah!
Goin' to build up the walls of Zion, Hallelujah!
Cause I want to shout glory when this world is on fire,
Oh glory, Hallelujah!

In the Garden

I come to the garden alone, while the dew is still on the roses.
And the voice I hear falling on my ear, the Son of God discloses.
And He walks with me and He talks with me
And He tells me I am His own
And the joy we share as we tarry there, none other, has ever known.
He speaks, and the sound of His voice is so sweet that the birds hush their singing.
And the melody that He gave to me within in my heart is ringing.
I stay in the garden with Him, Tho' the night around me be falling.
But He bids me to go; thru the voice of woe.
His voice to me is calling.
And He walks with me and He talks with me,
And He tells me that I am His own.
And the joy we share as we tarry there, none other, has ever known.

They'll Know We are Christians By Our Love

We are one in the spirit, we are one in the Lord.
We are one in the spirit, we are one in the Lord.
And we pray that our unity may one day be restored.
And they'll know we are Christians by our love, by our love,
Yes, they'll know we are Christians by our love.
We will work with each other, we will work side by side.
We will work with each other, we will work side by side.
And we'll guard each man's dignity and save each man's pride
And they'll know we are Christians by our love, by our love.

Yes, they'll know we are Christians by our love.
We will walk with each other, we will walk hand in hand.
We will walk with each other, we will walk hand in hand.
And together we'll spread the news that God is in our land
And they'll know we are Christians by our love, by our love
Yes, they'll know we are Christians by our love.

Come Unto to Him

Come unto Him all ye that labour,
Come unto Him all ye that are heavy laden.
And He will give you rest.
Take His yoke upon you and learn of Him.
For He is meek and lowly of heart.
And ye shall find rest. Unto your souls

Amazing Grace

Amazing grace how sweet the sound, that saved a wretch like me
I once was lost, but now I'm found, twas; blind, but now I see.
Twas' grace that taught my heart to fear, and grace my fears relieved.
How precious did that grace appear, the hour I first believed.
Through many dangers, toils, and snares, I have already come.
Twas' grace that brought me safe thus far, and grace will lead me home.
When we've been there ten thousand years, bright shining as the sun
We've no less days to sing God's praise, then we we'd first begun.



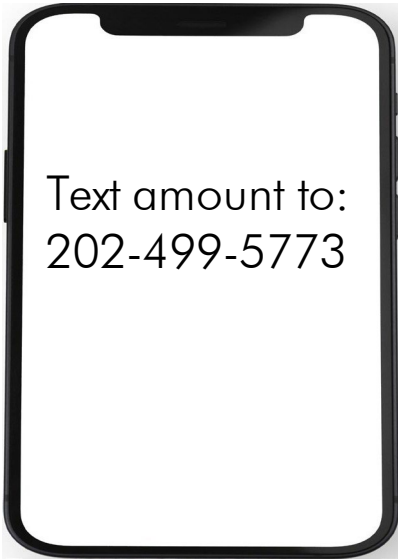
Evelyn Concert Planning Committee

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- Daryl C. Branson, Co-Chair
- Linda Morris Johnson
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- Sharon Parker
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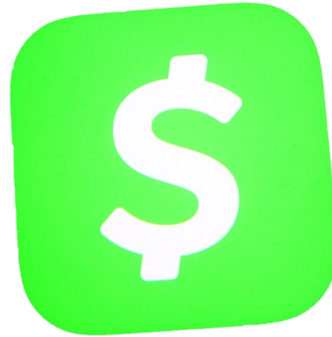


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Evelyn Simpson-Curenton



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SIX WAYS TO GIVE

Rev. George E. Mensah, Sr., MDiv
INTERIM PASTOR